

ART IN PHOTOGRAPHS.

Fine Examples of the Work of Amateurs.

REMARKABLE EXHIBITS FROM ABROAD.

The Fourth Joint Exhibition of Three Big Cities.

A remarkable exhibition of photographs is to be opened to-morrow evening in the Fifth Avenue Art Galleries under the auspices of the Society of Amateur Photographers of New York. About 500 frames, belonging to members of the Photographic Society of Philadelphia, the Boston Camera Club, and the Society of Amateur Photographers of New York, and to other amateurs, are to be shown. It is the fourth exhibition by the clubs. None of the three preceding exhibitions, however, will admit of comparison with this exhibition. Early last fall circulars were sent out notifying amateurs of the contemplated exhibition, and requesting them to send specimens of their work. The New York Society desired to make this exhibition the star of its kind, and to attract general attention to the beautiful and artistic work of the best amateurs.

During the past dozen years amateur photographers have increased at a wonderful rate. In this city are amateurs who have been amateurs for a quarter of a century, and it has

been almost wholly due to them, and to others like them, that the art has been developed to the extent that it is now manifest. The progress that has been made in photography can truly be credited fully either directly or indirectly to the amateur, especially since the introduction of dry plates and instantaneous photography. Just how many amateurs are at work no one knows. A census of them in and around New York alone would probably reveal thousands. One can hardly walk half a dozen blocks these days, and especially on bright

cause they are afraid they will not see something new. They always wait until they are across something that pleases them, and then they always study it from every imaginable position to get the most effective view. They carry their cameras about just the same as the erratic individuals do, but they refrain from focusing them on everything they see.

One of the principal objects of the exhibition is to impress upon the busy amateurs the effects of carefulness, and endeavor, if possible, to have them mend their reckless ways. The older, more artistic, heads think that the exhibition will stimulate all amateurs to do their best and try to improve that best from time to time. The result, they aver, will be to give photography, artistic photography, a tremendous boom. Since the introduction of

sciences, arts, and professions, among which are astronomy, mineralogy, geology, botany, biology, medicine, pathology, microscopy, surveying and mechanical engineering, geographical and historical photography, medico-legal photography, submarine and spectroscopic photography. Third, to secure arrangements with foreign custom

amateurs make their cameras help to pay for themselves by taking views at the seaside or on some foreign trip, and selling points of view to the tourists. The call for such pictures does not seem to decrease. It increases if anything. Already there is a demand for copies of photographs in letter-press form can be reduced on the ordinary paper which photographers use. They are eager to have them colored. The outcome of all this is expected to be that photographers will have to turn their backs on their camera by which they can make fine prints by some mechanical process.

American amateurs are pretty good, but some of the Englishmen are better. On the other side are more slaves of the camera than in America, because there are so many more picturesque bits to be caught. At least that is the explanation the Americans offer. Our English cousins are so well acquainted with the art and science of photography that one does not hardly know whether their pictures are photographs or the finest of engravings. Their work is simply superb. English amateurs have to turn their backs on their camera by which they can make fine prints by some mechanical process.

houses, through the general Government, for the safe transmission of undeveloped plates and apparatus belonging to members of the national organization, and to arrange with national, State, and local authorities the privilege to photograph in public parks, buildings, and on public occasions, under the protection of a member's badge or membership card. Fourth, to secure conveniently arranged dark rooms in all the hotels throughout the country, and special rates for the members of the league, and the preservation of a grandable directory of such localities, relating to the objects of historical and

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GLAMING—ADAM DISTON.

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of lenses among the amateurs. She has about 10,000 invested in lenses alone. Miss Barnes is an enthusiast on the subject of photography, and has a large collection of very fine pictures. Although the present exhibition is the fourth joint exhibition held by the Philadelphia, New York and Boston Societies, it is only the second held in this city. The opening exhibition two years ago was here. The exhibition here this year is remarkable in several respects. In the first place it exhibits a revolution in prints.



THE SOLO—JOHN E. DUMONT.

costumes on when they run across a catchy bit of scenery. All of the crack American amateurs are enthusiastic over Europe for photographing purposes. There is so much more of what they want there, they say, and that have more opportunity to preserve their work than they have in America. The sight of a man in the middle of the principal streets of an European city does not cause a panic as it does here, they say. The sight is so common that it does not even attract passing notice.

Many of our amateurs are beyond landscapes and are doing figure pieces or character sketches. Portrait studies require much time and patience. The subject to begin with, desires to be pretty, to say the least. Young women, fresh from boarding school, where they have been taught to carry themselves gracefully, may think that they are graceful and capable of dropping down in any kind of a chair in any place in such a manner as to make a striking picture. These young women would be very much surprised if they saw the subjects for some of our best amateur photographers on portrait work. They would be likely to feel that they were not so graceful as the subjects they saw in the studio. One of them began to fume and fuss with their pose, to touch on the fumes, straighten out the hands to give them a graceful and elegant carriage, and the drapery of the dress in graceful folds, and to pick up one of the little feet at the heel.

scenic interest, and the best time of day to photograph. Fifth, to secure from the general Government the free interchange of negatives and slides between the various club societies and members, represented in the National League or Conference, and foreign photographers or societies. This conference was only organized last fall, and this is its first general convention. The New York Society had this convention in mind when it directed for this year's exhibition. Between the two the society hopes to stimulate any amount of enthusiasm.

There was a time, not very long ago, when the professional photographers ridiculed the amateurs publicly. They are not doing it to any extent any longer. The time when they put the professionals on their mettle and forced them to exercise all their originality to keep up with the procession. A professional can no longer make a sitting of a portrait in a haphazard manner, especially if the subject happens to be interested in the art himself or has friends who are. At one time when photographers with great reputation only to particular pains with certain customers. Of course, they did not turn out exceptionally inferior work, neither did they do their best. But they have to now. In these days a professional has to exert himself even in portrait work. The amateurs who do the higher grade work are apparently partial to figure posing. Some of them do hardly anything else. They do not content themselves with photographing figures in natural pose, but are constantly experimenting



IN CONFIDENCE—GEORGE B. WOOD.

with subjects to get a striking and beautiful picture. The work of these amateurs in many instances is far superior to anything a professional could do, and in any event it is never inferior. The professional photographer finds his work more arduous every year. The great strides which have been made in the art of photography since the amateurs have taken hold of it have compelled him to branch out considerably. He can no longer run his gallery as one he could. New appliances are being invented continually by which the work is made lighter, and other new inventions are continually coming in the market which he finds he needs. When dry plates were first brought out many professional photographers scouted the idea that they could ever be a success. They continued to use the old wet plate process. It was only a question of time, however, when they came to the dry plates too. It



WINTER GLANINGS—MRS. S. FRANCIS CLARKE.

HESITATION—ROBERT S. REDFIELD.

is only a question of still further time. In the opinion of students of the art, before the conference is working are the following: First, the stimulus to study, invention, theoretical and technical knowledge that results from personal touch with those devoted to the many-sided science called photography, and to dignify a beautiful art that is in danger of being belittled by its aimless practice. Second, to promote the application of photography to the

of lenses among the amateurs. She has about 10,000 invested in lenses alone. Miss Barnes is an enthusiast on the subject of photography, and has a large collection of very fine pictures. Although the present exhibition is the fourth joint exhibition held by the Philadelphia, New York and Boston Societies, it is only the second held in this city. The opening exhibition two years ago was here. The exhibition here this year is remarkable in several respects. In the first place it exhibits a revolution in prints.



THE FARMER'S DAUGHTER—C. H. DAVIS.

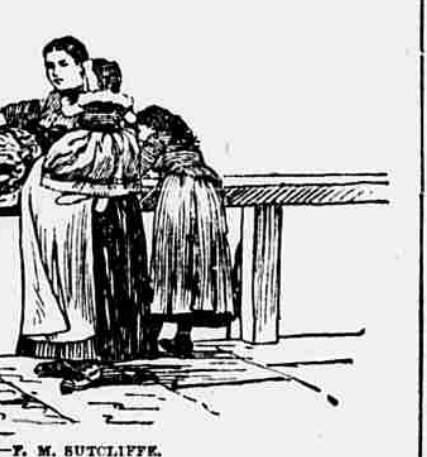
There is a great assortment of photographs printed on different kinds of paper. The effect is beautiful. It is difficult in some instances to tell whether the pictures are photographs or not. The foreign exhibits this year are superior in point of number and variety. This frame is hung in sections, each society and the foreign exhibitors having a section. The foreign exhibits occupy the entire western end of the exhibition.

Mr. H. P. Robinson of Winwood, Tunbridge Wells, England, has sent several large frames to this exhibition. One of the best of the English camera artists, and is the holder of more than a hundred medals for his work in photography. Two of his best are produced. One is entitled "Stalking the



STALKING A TROUT—H. P. ROBINSON.

Trout," and the other "Fair Falls the Eventide." The former is a wonderful picture of light and shadow. The clouds are in all of Mr. Robinson's pictures, is beautiful. The picture represents that of Frank Walton's disciples on the bank of a stream. One of them is holding a speckled trout on his hook, and his two companions stand in an attitude of suppressed excitement and expectancy waiting for him to land the fish. The entire effect of the picture is harmonious and striking.



LABOR DAY, SATURDAY—F. M. SUTCLIFFE.

ing. "Fair Falls the Eventide" is more picturesque and of an entirely different type. In both pictures the figures were posed in fact, all of Mr. Robinson's photographs are the outcome of elaborate preparations. He spends his entire summer in photographing. He makes up a party and strikes out across country by team. He goes with a definite purpose, and takes everything along which he thinks he will need. He has costumes of various countries and localities, and when he sees a bit of scenery, or a picturesque old house or stable, or anything else that he thinks will make a fine setting, he arranges his subjects accordingly and photographs the combination. He is famous for the wonderful cloud effects in his pictures. Just how he does it no amateur besides himself knows. Mr. Robinson also shows "Selecting Flies," "Forgetting the Evening," "The Last Time in August," "Shades of Evening," "What Sport? What is it?" and "Over the Hedge." Adam Diston, an English amateur, shows several frames of admirable specimens of artistic work. The accompanying figure from "Tam O'Shanter" was posed from these lines:

His "Glamming" is sure to be admired greatly, too. It represents an old woman leaning over the lamp preparatory to lighting it. The room is in deep shadow, and one almost thinks he sees the night settling down outside of the little cottage. Another large foreign exhibit is that of Mr. F. M. Sutcliffe. He has sent over half a dozen large frames. His pictures are almost similar to those of Mr. Robinson in subject matter and manner of execution. "The Last Load" is striking. It is a picture of the haymaking season. Mr. Sutcliffe apparently ran across the scene at the proper time. The last forkful of hay has been pitched on the wagon and the haymakers are about to leave the field. Mr. Sutcliffe has posed the country folk to get an unusually effective picture.



MAY BLOSSOMS—JOHN TARBELL.

Francis Clark is an excellent amateur photographer. Several of his best pictures are on the wall. Among them are "The First Quiver," "No Thought of it to Come," "Heaven Beyond To-day," and "There is Nothing Half so sweet in life as a love's long dream." He has also a number of studies in posing and drapery. Mr. Davis has been the recipient of much of the most successful photography and photographic journal for his excellent work in this line. "The Farmer's Daughter" is a reproduction of several frames of pictures of yachts. They are all beautiful in their way, and are full of life and action. The Philadelphia and other crack English yachts are shown. Mrs. S. Francis Clarke of England makes a fine exhibit. Her "Winter Glanings" represent a peasant girl trudging along a snow-covered path with a bundle of sticks on her back. The picture is also a study of light and shadow. Mr. Robinson's "Stalking the Trout" and "Fair Falls the Eventide" are his best work in this line. 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